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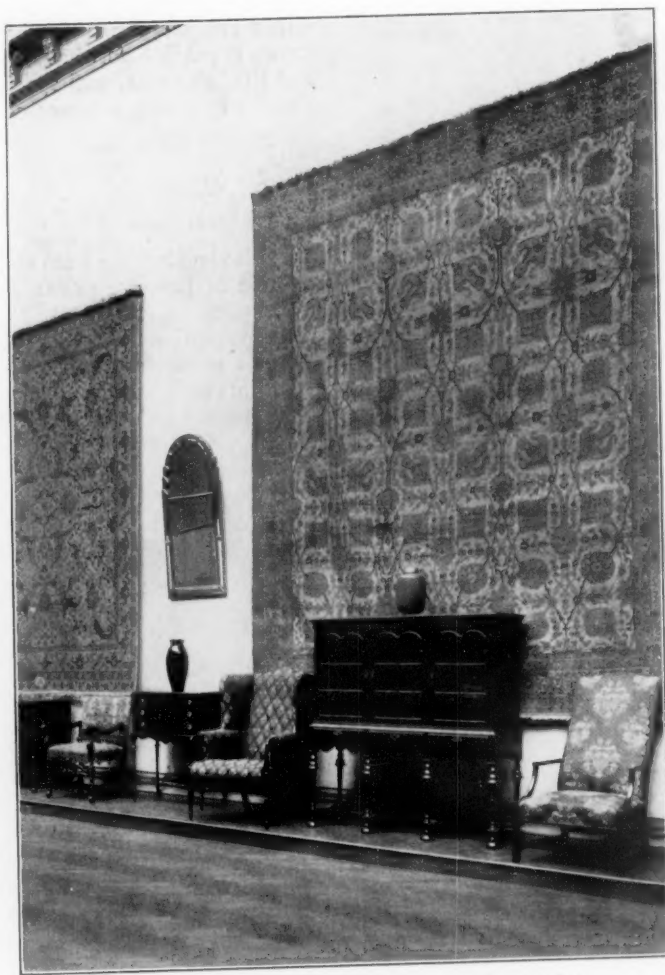
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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XVIII

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DETAIL OF THE EXHIBITION OF CURRENT WORK
BY MANUFACTURERS AND DESIGNERS
SHOWING A STUDY OF THE MUSEUM COLLECTIONS

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BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
VOLUME XVIII, NUMBER 2

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FULLER CENTENNIAL
EXHIBITION

PLANS are being made for an exhibition of the works of George Fuller at the Museum during the coming spring to commemorate the hundredth anniversary of his birth. The dates for this loan exhibition are April 9 to May 20, when about thirty-four paintings will be shown in Gallery 25. Through the gifts of George I. Seney and George A. Hearn, the Museum

possesses four characteristic examples of the work of this highly original American painter.

A COMING EXHIBITION OF
CHINESE PAINTINGS

AN exhibition of Chinese paintings from the Museum collection and lent by collectors will be exhibited in Room D 6 from March 10 till April 22. Many interesting scrolls and pictures which have not been shown in public before have been promised, and the exhibition, well spaced in a large room, will give a welcome chance for the comparison and study of Chinese paintings.

A NEW SELECTION OF JAPA-
NESE PRINTS

IN Room H 11 has been arranged an exhibition of Japanese prints of early nineteenth-century masters, to show the very modern spirit, in the best sense of the word, of the illustrations of that period. There are prints by Kuniyoshi, Gakutei, Hokuju, and Hokusai which have all the delightful qualities of composition and color after which the modern western artist strives.

Amongst the Hokusais and Kuniyoshis specimens are shown printed from the same blocks but in different colors, with very varying effects in consequence.

MARCH SERIES OF CONCERTS

THROUGH the generous help of the Juilliard Musical Foundation and of two friends of the Museum, a second series of concerts by a symphony orchestra under the directorship of David Mannes will be given, as customarily, on the first four Saturday evenings in March, the third, tenth, seventeenth, and twenty-fourth days of the month. The hour as usual is 8 o'clock; the Museum will be open continuously on those days from 10 A.M. to 10:45 P.M., and the restaurant until 8 P.M.

In connection with these concerts, Miss Frances Morris will talk on the program of the evening in the Lecture Hall at 5:15 P.M. on each of the four Saturdays, Miss Alice Nichols and the Euphonic Trio will assist her upon piano, violin, and 'cello.

THE TRUSTEES' ANNUAL REPORT

THE Report of the Trustees for 1922, made to the Corporation at its annual meeting held on January 15, will be printed and sent to all of the membership.

Certain paragraphs are quoted here to give an idea of its salient points on the progress of the work of the year.

THE report of the Museum year just passed is notable above all for its record of gifts of great importance: Mr. George F. Baker's splendid gift of \$1,000,000 for use according to the judgment of the Trustees, which is valued not only for the material aid which it gives, but for its expression of the understanding of the needs of the Museum, and the confidence which it displays in the discretion of the Board; Mr. and Mrs. de Forest's gift of a carefully planned building, to be added to the present structure, for the display of the American collections of decorative arts, a gift which evidences an appreciative knowledge of national art in the past coupled with wise vision for its future; the gift of a superb collection of rugs from Mr. James F. Ballard; the gift of a suite of three rooms of the finest type of French eighteenth-century decoration from Mr. J. P. Morgan; and the wise and helpful gift from Mr. Edward G. Moore, Jr., of a fund to extend over five years for the purchase of examples of modern decorative arts.

The year has been marked, also, by an increase in Museum activities of many kinds. The membership of the Museum has reached its highest figure; the attendance, especially at lectures, the employment of the Instructors, all the visible evidences of appreciation of opportunities given for the use of the collections, and their more intimate enjoyment, show gratifying returns. The Trustees have reason to congratulate themselves upon all of these signs of active and effectual accomplishment.

MEMBERSHIP

The membership at the end of the year is the largest in the history of the Museum, numbering 11,390 in all classes.

The list of Benefactors of the Museum has been extended by the addition of the names of Dr. Ernest G. Stillman, James F. Ballard, and George Blumenthal, and of the late Jacob H. Schiff and Amos F. Eno, from all of whom have come substantial gifts to the funds or to the collections; one Fellow for Life in the honorary class, Mrs. Charles F. Williams, has been elected, and the Corporation membership has been further increased by the election of fifteen Fellows for Life. There have been four transfers of Fellowships in Perpetuity and four new Fellows elected to this class. The cash gifts received through these fellowships amount to \$9,000.

A gratifying increase in the annual, contributing membership is reported, as follows: Contributing members, 4; Fellowship members, 6; Sustaining members, 136; and Annual members, 2,029; making the totals in each of these classes, at the end of the year, after all losses have been deducted:

Benefactors (living)	17
Fellows in Perpetuity	255
Fellows for Life	191
Honorary Fellows for Life	32
Contributing Members	6
Fellowship Members	50
Sustaining Members	780
Annual Members	10,059

The amount received from the annual contributions was \$110,290. This sum is applied to the running expenses of the Museum, and constitutes in its single items, as well as in its aggregate, help of the most important kind, for which the Trustees gratefully acknowledge their obligation to the members—to those who have recently joined, and especially to those who year by year have had the Museum's welfare at heart.

COST OF ADMINISTRATION

The annual budget income for the Museum running expenses is made up of the grant from the City (in 1922, this amounted to \$296,320.13); income from the General and Special Endowment Funds; receipts from membership contributions, sales of catalogues, photographs, etc. The total of budget expenditures this year was \$822,-

752.84, a deficit upon the receipts from these sources of \$309,947.97.

It is gratifying to be able to report that this sum has been made up from income from funds applicable to this purpose by resolution of the Trustees, and from generous contributions of the Trustees. As reported last year, the amount of money which, under other circumstances, would have been available for the purchase of works of art, but which was necessarily deflected to the payment of household expenses, was approximately \$177,000. In 1922 the sum so deflected amounts to \$279,967.41.

A deficit of this sort, however regrettable, illustrates the extension of museum activity along the lines of practical usefulness, and it represents an obligation imposed by the exigencies of growth, which must be met. The Trustees feel confident that the friends of the Museum and of its purposes will continue to help as generously in the future as in the past, to provide the means for carrying on work which through the doing of it becomes better worth doing.

ACCESSIONS

The collections have been enriched by bequests from Mary C. Beecher, Frederick T. Howard, William Mitchell, Josephine Van Deventer Smith, Dr. Daniel M. Stimson, Grace and Harriet K. Wilkes; and its funds have been increased by the bequest of \$250,000 received from Amos F. Eno.

The gifts in all classes received during the year number 5,348, and the number of donors was 247.

The Trustees desire in this public way to express again their hearty thanks to all these generous givers. Many offered gifts are declined, for various reasons; but they wish to express also to all such donors their appreciation of the generous motive.

The purchases of the year number 7,213 objects. All purchases are labeled with the names of the Funds out of which they were bought, thus rendering credit to the generous Benefactors for their continuing gifts.

The total of the accessions, by bequest, gift, and purchase, numbers 12,687; of these 3,074 were objects of art; 6,995 were books and photographs for the Library; 2,154

were prints for the Department of Prints; and 464 were miscellaneous objects, chiefly for the Lending Collections. It will be interesting to those who have at heart the representation of American art in the Museum to know that during the year seven paintings have been received by bequest; seventeen paintings and three drawings, by gift. Eight pieces of American sculpture have been purchased and nine paintings.

LOANS AND LOAN EXHIBITIONS

It is the pleasure of the Trustees once more to acknowledge their obligation to those who have generously lent objects of art for exhibition in the Museum galleries, thus adding interest as well as variety to what the Museum shows of its own. This principle, of the greatest value in small museums with restricted exhibits, is quite as important in the larger museums, especially in its relation to the student of art, who is thus enabled to see here what would be denied to him without the museum as an intermediary.

In continuance of its policy of having from time to time exhibitions of the works of the most distinguished American artists, the Museum this year invited loans for a memorial exhibition of the work of Abbott H. Thayer, which were shown from March 20 to April 30. This collection proved to be adequately representative of this eminent artist's work, its success being due to the generosity of the lenders, chief among whom should be mentioned Mr. John Gellatly, and to the very helpful efforts of the Special Committee on the Exhibition.

Six other special exhibitions composed of loans have been arranged, the most important being that received from thirty-nine lenders of a collection of furniture made by, or of the period of, Duncan Phyfe, a New York cabinet-maker who worked in the first half of the nineteenth century, which was shown from October 16 to December 15.

The sixth annual exhibition of work done by manufacturers and designers, showing the result of study of the collections, was held from January 15 to February 26.



FRENCH ROMANESQUE CAPITAL
OF THE XII CENTURY

THE CAPITAL OF THE FOUR LIONS

THE Corinthian capital of classical architecture not only served the Romanesque stone-carver as a model, but also, not infrequently, determined the general form of the mediaeval non-foliage capital sculptured with representations of figures and animals. This derivation is obvious in the remarkable stone capital¹ recently acquired by the Museum and now exhibited in the gallery of mediaeval art, J 13. The heads of the four lions, who proceed in stately procession around the sides of this capital, correspond obviously to the projection of acanthus leaves on the Corinthian capital, while the volutes are, of course, borrowed directly from the antique.

A lion with mighty flanks and tightly curling mane is represented on each of the four sides of our new accession. Two of these ponderous beasts are mounted by naked men who grasp the lion's mane with both hands. Behind one of the other lions is a highly conventionalized tree, the branches suggestive of writhing serpents. The fourth lion is set against a plain background, which is decorated only with the sweeping lines of the volutes.

The bodies of the lions, crossing the sides of the capital diagonally, give movement to a composition which successfully combines the four sides into one rhythmic design. Variation is introduced by the omission of the male figure on two of the

faces and the substitution of the tree motive or the plain background, thus offering a progression in interest from the simplicity of the single lion unit to the complexity of the lion and man group, which is not without its value in contributing to the impression of freedom and vivacity characteristic of this notable example of Romanesque sculpture.

The capital is probably of South French origin, and dates from the twelfth century. It was formerly in the collection of the Marquis de Gestas in Tarbes. The capital has unfortunately suffered some mutilation, but even in its present condition must be counted among the finest known examples of mediaeval stone carving.

Although it is possible that the sculptor intended to represent the biblical theme of Samson and the lion, it is doubtful if the choice of motives was determined by any other than purely decorative considerations. Stray examples of classical art and importations from the Orient provided the Romanesque sculptor with numerous instances in which a lion appears either singly or in combination with a human figure—for example, representations of Hercules and the Nemean lion, or of Ghilgamesh, the ancient Chaldean Hercules, strangling lions. Such subjects as these, however, would have no meaning for the mediaeval sculptor except as ornament; and in this sense some Graeco-Roman gem or Sassanian textile may well have provided the inspiration for the design of this capital of the four lions.

J. B.

¹Height: 20 inches.

EARLY AMERICAN DOMESTIC ARCHITECTURE

THE appraisal of books is like the assaying of metal and the books like the metal itself. In both there is always some dross, which makes the pure metal more valuable. It would be easier to review than to appraise a book like Fiske Kimball's *Domestic Architecture of the American Colonies and of the Early Republic*,¹ yet the review, to be valuable, must also be an appraisal; that is, a 'placing' of the book in relation to other works of like intent or nearly similar field. The task is easier in the present instance because this volume of Kimball's plainly is the most important effort in the direction of a general survey of our early home building since William Rotch Ware's *Georgian Period* was issued. In other words, although there have been many volumes published in the general province of Colonial and early Republican domestic architecture, none had achieved the same excellence of comprehensive treatment in twenty-one years.

The volume is based upon a series of lectures delivered at the Museum, a fact which places certain limitations upon the mode of presentation, from the standpoint especially of technical details as shown in reproductions of measured drawings. While this may be a limitation from the viewpoint of the professional architect or archaeologist, it becomes by the same token an advantage from that of the more general reader who in increasing numbers now finds matter of absorbing interest in Colonial architecture and who, incidentally, chiefly constituted the original audience before which Professor Kimball's lectures were delivered.

It should be understood that the book covers the entire period of colonization and Republican beginnings and carries this fascinating subject into the second quarter of the nineteenth century when Gothic forms again were found acceptable. So large an area has not yet been plowed in the preparation of any other volume except

in such direct and inclusive historical statements as might be found in a history of architecture, or possibly in the compact volume by Eberlein entitled *Architecture of Colonial America*.

Professor Kimball's book does not hope to replace the more specialized volumes that concern individual cities, regional groups of buildings, or single houses; nevertheless, the contents of many such can be corrected by reference to his later findings which appear in his section, *Notes on Individual Houses*. Thus the volumes by Isham and Brown on the early buildings of Connecticut and Rhode Island remain paramount in their own territory, but their data can be checked and to a certain extent brought to date by reference to this new volume. Again, the facts of Kimball's book are often given point by reference to other publications, though much earlier in date, such as those of Corner and Soderholtz, Polley, and Smith for photographs and drawings, and those of Goforth and McAuley, Howe and Fuller, Millar, or Sims and Willing for measured details.

The fact is that here is a thoroughly useful and yet comprehensive treatment of a subject daily enlisting larger numbers of interested observers and readers. If we were a professional reviewer of books, we should no doubt find comfort in occasionally being able to say to ourselves with entire truth and assurance: here is a *good* book. To say that about a book like this one of Professor Kimball's implies much more than a compliment to the author or his volume as to its intrinsic worth; it establishes in addition the position of the volume in relation to its predecessors. For these it takes more or less arbitrarily a position at the center, lines from the other books leading to the new one as a point of concentration of both interest and information, and from it to them as avenues inviting to more detailed study of regions or single houses.

It should be added that detailed documentation practically replaces a separate bibliography, which we should have liked to see included. Most volumes in the Colonial field are devoid of both. R. F. B.

¹For sale by the Museum and by Charles Scribner's Sons. Price, \$12.00.

SIDELIGHTS ON THE SEVENTH
EXHIBITION OF WORK BY
MANUFACTURERS AND
DESIGNERS

PUBLICISTS often have recourse to a handy phrase which offers a convenient basis for discussion; they speak of a 'cross section of the people.' In like manner we may say that our annual exhibitions of work by manufacturers and designers showing study of the Museum collections present something like a cross section of the art industries. In these exhibitions may be found, by virtue of the conditions controlling their assembling, pieces and designs which are current and salable in many trades. All the entries form part of some firm's stock; they were made to sell, not to exhibit; and after their day in the Museum gallery they must go back to salesrooms to complete their appointed circuits from raw material to ultimate consumer. It may be said that these exhibitions differ from all others of similar material in this respect. The vital thing for us is the trade value of the designs shown. If they do not primarily have this value, they hold no further interest for us. It is conceivable, for instance, that a furniture factory might turn its energies of design and execution toward the production of one piece demonstrating a surpassing mastery of material and its inspirational adaptability, and for this purpose make diligent study of certain items in our collections. Such a piece could not be offered for exhibition. Our question always is: what *have* you made in the past year as a result of Museum study?

Thus are established by the single limitation of Museum study both an obstacle and an advantage. Our field of selection is limited first by the condition of Museum use in the design of the entries, second by the material actually available when the exhibition is assembled; these bringing with them the countervailing advantage that with the material which is finally placed we can really prove something, or at least demonstrate facts. We can and do prove that the Museum is used industriously and intelligently as a laboratory adjunct by

many lines of manufacture; and in the second place we can and do prove that the resulting designs sell. In fact, they sell so well that their salability becomes an added difficulty to contend with in gathering material to show in the Museum.

In addition, we are able to demonstrate by the evidence of pieces made in response to public demand, the level of taste of the people, and the level of productive intelligence to be expected in various art industries. 'What the public wants' and 'what the public can get' are responses chanted from opposite sides of what has hitherto been an area of discontent, but now is rapidly becoming the common ground of understanding. In our exhibition this year we may note more than ever the degree to which this better understanding has improved design. The public is steadily learning better judgment in purchasing, thus raising the standard of demand; the manufacturer, in addition to his own ambition on the ideal side, seeks still other avenues of meeting and satisfying this public expression in favor of better design, and his results are raising the standard of supply. The two must always give and take, neither can without mitigation control the other, though either may for a time demoralize the other, as the aftermath of war has shown. Such a period of confusion is often a blessing since it brings us face to face with realities and limitations. In industrial arts production we may safely say that the aftermath has long since passed its peak and that readjustment is well on the road to normal conditions.

A handful of our entries in this exhibition could be adduced in support of this statement with more conclusive proof than the evidence of a ream of bank statements. Business is thriving; an amazing amount of new construction is calling for new furnishings; better times call for better clothing. The total effect is that many firms are 'oversold' several months ahead. This applies especially in the fields we reach because their products represent a heavy investment of material, time, and skill, thus curtailing the quantity that may be carried in stock. A number of the rugs

we now exhibit had to be especially ordered from their factories several months in advance, selection having been made of the pieces to be shown from the collection of items ('one only' of each design) carried in the salesroom. For like reasons the number of pieces of furniture or jewelry seems to be less in comparison with the number of textiles. Of the latter a few additional yards may be run off in an hour or so; while the single piece of furniture we might claim for the exhibition would require several weeks to produce, unless the factory system is to be thrown askew to put through the single item called for.

But regardless of business conditions and of good or bad weather in trade, the industries have plainly shown that they are in earnest in their desire to improve design, that they wish to infuse an always greater degree of skill and temperament into their results, and that they are counting heavily upon the Metropolitan Museum to help them in this ambition.

R. F. B.

A GREEK BRONZE TORSO

OF all periods of Greek sculpture the first half of the fifth century is perhaps the most absorbing; for in it takes place the great transition between the advanced archaic and the fully developed style—the jump between the Strangford Apollo and Myron's Marsyas (cf. our casts Nos. 429 and 562). But it is a jump only if we look at the achievements at the two extremes; in reality it is a steady march onward. We have several definite landmarks on the road to help us in our dating, such as the pre-Persian debris and the Tyrannicides and the Olympia pediments, so that the history of that memorable epoch is no longer mere guesswork.

The number of original Greek works of this period is none too large, and especially is this the case with bronze statues (though bronze was a favorite medium of the time), since only accidents could preserve such valuable material from the melting-pot. The new acquisition, therefore, by our Museum of a life-size bronze torso of the first half of the fifth century B. C. is

a matter for sincere congratulation.¹ Unfortunately it is only a fragment (height, 29 $\frac{3}{4}$ in. [75.3 cm.]), the whole left side and part of the back being missing; but enough remains of the left side, of the left half of the back, and of the front, for us to realize and enjoy the singular beauty of the piece. When the bronze was found it was so battered that one might well have despaired of bringing it back into shape; but M. L. André of Paris has successfully cleaned and repaired it, so that it is now a very presentable fragment. It is only in front that it is a little caved in, and the modeling here is somewhat confused in consequence; but in the back and profile views the original contour and modeling remain undisturbed.

We have before us a man in a standing position, with his weight chiefly on his left leg, the right placed very little on one side. There results thus a perceptible variety between the two sides; one breast and one hip bone are slightly higher than the others; and the medial line is no longer perpendicular—as it is in the sixth-century 'Apollos' and even in the advanced Strangford Apollo of about 500 B. C. But the curve of this central line in our torso is still slight; it has not yet the animation of the curve in the Choiseul-Gouffier Apollo (cf. our cast No. 460); hence we do not have the feeling of motion and freedom evoked by this later work, and more particularly by the Polykleitan figures. But how marked a progress over the early Apollos! The bones and muscles are now correctly indicated, the back and chest are properly curved, the waist is no longer too slim. We feel it is a human body that can function. And, moreover, there is a covering of flesh over the bones, which makes the rendering less hard and dry than in the Strangford Apollo; though this flesh has of course not yet the marvelous softness as in the Parthenon pediment figures. With all these improvements, the sculptor of our torso has not lost the fine, simple conception which made archaic art great. He has kept the figure (for we can tell this even by the fragment) in a few simple planes, retaining thereby the unity and restfulness of the early times. But by

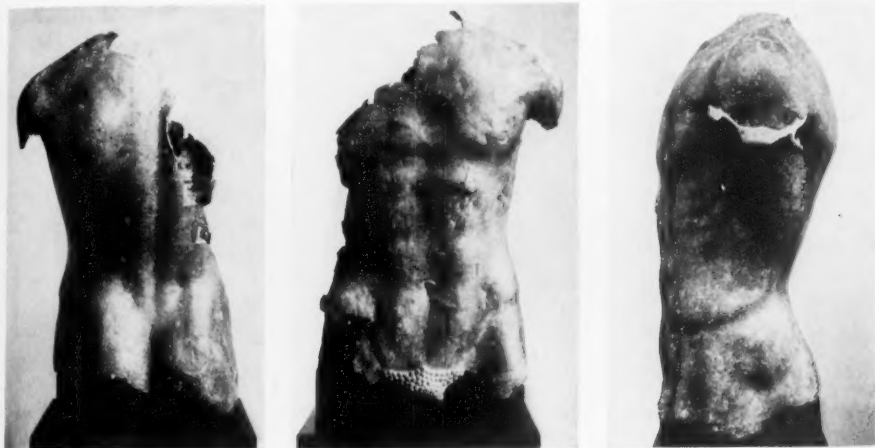
¹ It has been placed in the Fourth Room of the Classical Wing.

slightly enlivening the general scheme, and by his more correct understanding of the modeling of the human body, he has added another element of beauty to his rendering.

If we wish to connect our torso with other extant statues we may bring it fairly close to the Akropolis youth No. 698 (cf. our cast No. 450) and the Harmodios of the Tyrannicides (cf. our cast No. 447); also to our bronze statuette of a Diskobolos, No. 78, in the same gallery as the torso. In all

MODERN DECORATIVE ARTS

THE north end of one of the long galleries on the second floor of Wing H has been screened off to provide space, at the entrance to the Textile Study Room, for the installation of the Museum's permanent collection of modern decorative arts. Since the formation of the collection was undertaken only a few months ago, when the Museum received the generous gift from



GREEK BRONZE TORSO
FIRST HALF OF V CENTURY B. C.

these figures we have reached about the same stage of development; we have the same type of fine, sturdy, elastic youth; and the modeling is strikingly similar. Since both the Harmodios and the Akropolis youth are Attic works datable round 480 B. C., our torso can be assigned to the same approximate date. And since the Harmodios is a Roman copy presumably of a work by Kritios and Nesiotes, and the Akropolis youth has been associated with those sculptors in consequence, we may similarly align our torso; though such alignment can naturally be only tentative in our present state of knowledge. But whatever the name of the sculptor or of the school he belonged to, we are the richer with this torso by a beautiful example of one of the most inspired periods of Greek sculpture.

G. M. A. R.

Edward C. Moore, Jr., of a fund for the purchase of modern decorative arts, the objects exhibited are not numerous or in any sense completely representative of what is being done in this field at home and abroad. The writer takes this opportunity to emphasize the fact that numerous designers and craftsmen, both American and European, fully deserving of recognition in this collection, are at present unrepresented for the sole reason that time and opportunity have been lacking to do more than to bring together the material now exhibited for the first time in the Museum.

That the collection will grow almost from day to day, need hardly be said; and, as new accessions replace the older exhibits, temporarily retired for lack of space, the general appearance of the exhibition will change from time to time. Just now, the

blessed and exceptional condition of having more cases than material to fill them has permitted us to borrow works of art which add considerably to the interest of the present exhibition.

During the nineteenth century, for reasons we need not touch upon here, the decorative arts tumbled to a level so appallingly low that the heights have seemed discouragingly far away and difficult of ascent. But today, after a decade ripe with promise, there is every indication that we are to see in our own time the triumph of a modern style, based on tradition but modified, as this perilous inheritance has always been modified in every great period of the past, to meet the new requirements of changed conditions of life. In France, Germany, Austria, and other European countries, the development of a modern style in the field of the applied arts is taking place so rapidly that the International Exposition of Decorative Arts, to be held in Paris in 1924, should definitely mark the beginning of a new era.

If the decorative arts in Europe are speedily outgrowing the period of tutelage characterized by the copy and the pastiche, this country has contributed little as yet to the evolution of a new style. The dependence on the past, which characterizes so much of our applied art today, would be disheartening were it not, as we confidently believe, merely a stage in the evolution of taste—a period of assimilation which will be followed in due time by one of original expression. In matters of art we learn from the past; but, apprentice days over, we must make our own contribution to the living tradition of art. That such contributions have been made during the last fifty years, and are becoming increasingly more numerous, is evident even in the little collection now displayed, and justifies the Museum in its venture into this uncharted domain.

The following brief review of the exhibition may fittingly commence with the case of French ceramics, by Chaplet, Delaherche, and other pioneers in the renovation of the ceramic arts which took place during the last thirty years of the nineteenth century, when the study of oriental porcelain and

pottery yielded technical secrets hitherto unknown to the European craftsmen. How closely the monochromes and flambés of the French ceramic artists of this period approach their oriental prototypes and yet maintain an individual character may be well seen in the handsome pair of porcelain vases of *sang de boeuf* type by Chaplet, the perfectly potted bowl with green glaze by Delaherche, the gourd-shaped vase by Dalpayrat with its sumptuous glaze of dark brown and red—to note some of the finest of the pieces lent by Robert W. de Forest. From the same source comes the boldly modeled pitcher in the form of an eagle by the Danish potter Kähler. Another loan from Mr. de Forest, exhibited against one of the screens, is a large jardinière, a masterpiece by Auguste Delaherche—"the Grand Old Man" of modern pottery—in whose productions, characterized by a mastery of form and the command of all the resources of his craft, there is a constant striving for new perfections. One of the master's most recent efforts, a white porcelain cup with carved decoration, is exhibited in the opposite case.

The work of the younger generation of the French ceramists, exhibited in the second case, shows a change in attitude toward decoration. The earlier men, following the example of certain types of Chinese and Japanese ceramics, were inclined to eschew formal ornament, striving mainly for beauty of form and glaze. Work of this kind is still produced; but such men as Decoeur, Lenoble, and Méthey—to mention three leading potters of today who are represented in our collection—have achieved distinction as well in the field of decoration. Méthey, only recently deceased, was an artist of marked individuality—a master of polychromy, investing his fantastic inventions with rich-hued enamels and the glitter of gold. Decoeur's art is one of great refinement; his exquisite pieces have a quality which one may call feminine in contrast with the more sombre elegance of Lenoble. Both masters have been deeply influenced by Persian, Corean, and early Chinese art, but rival, rather than imitate, the masterpieces of the past.

In the third case is a group of potteries and porcelains of Danish origin. A definite national feeling characterizes this group, although it is diversified by individual interpretations. Particularly interesting in decoration and quality of glaze are the bowl and plate by C. Olsen and the jar by Ove Larsen, both artists associated with the manufactory of Bing and Gröndahl. A superb piece of modeling is the ape by Knud Kyhn, of the same factory. Statuettes of animals are conspicuous in the production of the Royal Copenhagen Porcelain Manufactory; thoroughly characteristic of these are the amusing French poodle and the group of ducks by G. Herold. Less familiar works of this factory are the two stoneware jars with metal covers, and the quaint porcelain statuette of a Pierrot by Georg Thylstrup. Interesting experiments in inexpensive pottery are those produced by Kähler at Nestvaed; particularly successful are the pieces decorated by Thirslund with designs of animals or figures, sketched with a freedom of brushwork that is most stimulating.

The American case contains a number of interesting pieces, ranging from the beautiful glazed pottery of oriental inspiration made at the Dedham Pottery and the rich aubergine vase by Mrs. Durant Rice, to the ultra-modern decoration of the plates by Henry Varnum Poor. The skilful work of Mrs. Adelaide Alsop Robineau is represented at present by only two small pieces—beautiful examples, nevertheless; a larger piece by Mrs. Robineau, owned by the Museum, is in the exhibition now being circulated by the American Federation of Arts. A bowl by Falkoff (the Arbekai Studios) and a little jar by Curtis deserve mention. In this case is also a batik table cover of intricate and novel design by Mrs. Marguerite Zorach.

The central case contains an important group, lent by Robert W. de Forest, of the work in glass of Louis Comfort Tiffany, exhibiting a variety of forms, ornamentation, and iridescent effects which reveal the versatile talents of this distinguished American craftsman. Other examples of modern glass—a large beaker by Emile Gallé, who contributed so much to the renovation of the art of glass, and three small pieces by Decorchemont—are shown in the small floor case. Here also are a few pieces of metalwork: a standing cup and a sugar bowl by the Danish artist, Georg Jensen; two vases of copper or steel incrustured with silver by the French master, Jean Dunand; a fantastic little bird by the Austrian, Dagobert Peche; and a delightful little silver and jade box by the New York metalworker, Miss Marie Zimmermann.

In the field of American decorative arts Robert Winthrop Chanler holds a conspicuous place, and it is a pleasure to be able to represent his art through so distinguished an example as the Porcupine Screen, lent by Mrs. John J. Chapman. Another American artist who has done notable work in the field of decoration is Hunt Diederich, by whom are the cut-paper silhouettes exhibited on one of the screens. The large candelabra by Paulanship lead us to hope that more sculptors of Mr. Manship's high accomplishments will deign to produce objects of utility as well as of beauty.

There remain to be mentioned the fabrics, which bring to our walls notable examples of modern textile design. These exhibits will be frequently changed. Of those now shown, the "toile de Tournon" designed by Raoul Dufy and the joyous weaves from the designs of Lorenzi are especially fine. The fabrics, to which we can only briefly allude on this occasion, will provide an interesting subject for another time.

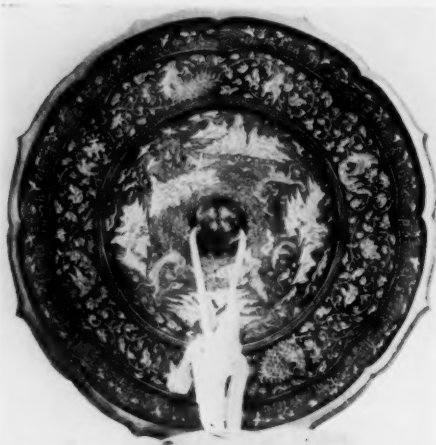
J. B.

CHINESE BRONZE MIRRORS
WITH SILVER DECORATION

UP to quite recent times mirrors in China and Japan were bronze disks. The faces were plain, silvered and polished; the backs, carefully cast, were decorated with very elaborate and beautiful ornament around pierced central knobs. A cord or leather strap was strung through this knob and the mirror could be handled

after centuries of burial took the most amazingly beautiful patina, varying in color and texture according to the conditions of the soil in which the mirror was found or the alloy of the metal which had been used.

The great beauty of the decorative motives, the superb casting, and the lovely patina make these Chinese mirrors the most charming objects that have come to us from early times. Many have survived



BRONZE MIRRORS WITH SILVER DECORATION IN THE STOREHOUSE AT NARA IN JAPAN
CHINESE, T'ANG PERIOD

without the risk of dimming the polished side.

The earliest known mirrors date from the Han period, when the decoration was simple and almost geometrical; gradually it became more ornate, with animal forms interwoven, till in the early part of the T'ang dynasty the profusion of animal life and floral scrollwork reminds us of the highly decorated Italian bronzes of the fifteenth century. After that, during the later T'ang period, the decorative motives became simpler and the mirrors flatter, two birds and two lions or two flowers filling the surface tastefully and symmetrically; still later, borders were added and gradually the design became more complicated and less effective.

The metal, carefully chosen, often contains a large alloy of silver, or the whole mirror is heavily coated with silver, which

because mirrors were attached to the ceilings of tombs or hung on the walls, evidently with the idea of lighting up the vaults, and it is owing to this fortunate mistake that Chinese and Korean mirrors are not more rare. The Museum owns a very representative collection, and has acquired lately some very rare specimens to which special attention should be drawn.

One is a very small mirror, the back of which is not silvered but covered with a sheet of silver, showing on a tooled ground a design of animals hammered out round the central knob, which consists of the usual badger. It is a small and unimportant looking pocket mirror of the T'ang period, curious and rare because it is similar to the much larger one kept in the Shosoin, the Nara storehouse, where since 775 the household articles of the Emperor Shōmu are kept. In the same treasure house is

preserved another large mirror of which the back is covered with black lacquer inlaid with a design in silver. This form of decoration, much used during the T'ang period on lacquer boxes, musical instruments, etc., and called by the Japanese *Heidatsu* or "uncovered ornament," consisted of applying in the lacquer ornaments cut out from thin sheets of silver; when the lacquer was polished, the silver came to the surface and made handsome designs on the black or rich brown surface. The second mirror which the Museum has acquired is about the same size as the one preserved in the Shosoin

and here reproduced. It has lost nearly all its lacquer during the fourteen hundred years of burial, but the silver inlay

remains in place practically intact. The design is the one mentioned before, which is often found on large mirrors of the T'ang period—two phoenixes and two lions between floral scrolls, and in the border,

which is hollowed out, a more unusual design, a running and continuous leaf scroll. The silver is of substantial thickness and is engraved on the surface; the design is very handsome and well drawn, but the special interest of the mirror is its great rarity—besides the one specimen in the Japanese Shosoin no other example is known. Both the large and the small mirror are shown in Room H 9 in the

case where the early Chinese jewelry is exhibited.

S. C. B. R.



LARGE MIRROR INLAID WITH A
DESIGN IN SILVER
IN THE MUSEUM



POCKET MIRROR, CHINESE, T'ANG PERIOD
IN THE MUSEUM

EARLY PAINTINGS BY HOMER

LEAVING out of count his drawings for *Harper's Weekly*, which seem to have suffered a good deal in the engraving, Winslow Homer's work may be divided into three parts. First, there are the water-colors which critics of today tell us are his most perfect expression. Here and here only do they find his color delightful and the mastery of his medium complete.

There seems to be something about the air of England that alters the visiting painter's attitude toward his art. It is comparatively easy to distinguish the portraits of Van Dyck's English period from the earlier ones, and one can scarcely conceive of Holbein's designing the *Dance of Death* at the end of his career. Copley's portraiture after he had moved to England lost its native savor to take on a European sophistication. Winslow Homer is no



PRISONERS FROM THE FRONT
BY WINSLOW HOMER

Second, there are his oil paintings produced after 1882, in which year he returned from Tynemouth on the North Sea, and these seemed to Kenyon Cox, and indeed to almost everyone until a few years ago, to constitute Homer's claim to greatness. In them was seen the grave impressiveness and power of the complete work of art in which the artist has had time to make his design perfect and telling. Much can be justly said for the supremacy of either of these parts of Homer's work if one enjoys the exercise of disputing about taste, and the Museum fortunately can illustrate the discussion with superb examples in either medium. There remains still the third aspect of Homer's art, the paintings in oil made before he went to England.

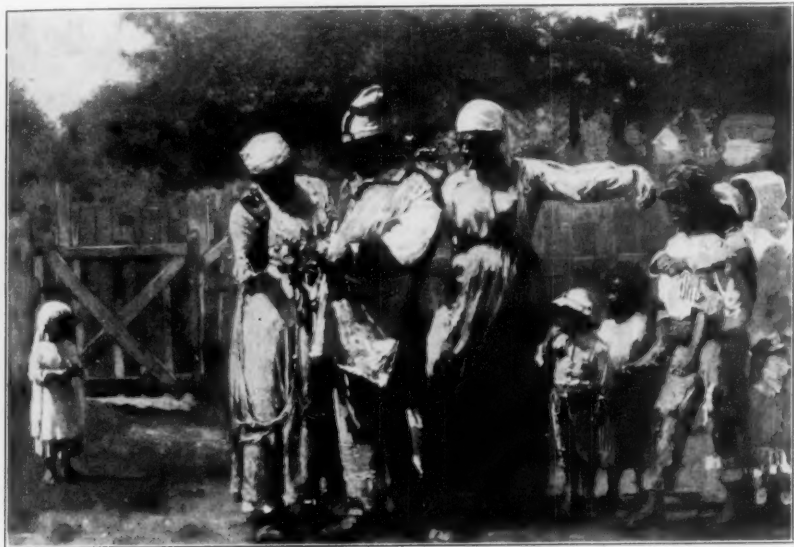
exception to this apparent rule. His Tynemouth water-colors at once show what his oils after this time reassert, that he had learned the importance not of the element water alone but also of the element air. The carefree, every-day individuals of his earlier paintings furthermore give way almost entirely to types—gaunt figures in the woods, heroic toilers of the sea, large-bodied, "Hypnos-headed" fisherwomen. Such subjects as *Snap the Whip*, *Pitching Quoits*, and *A Rainy Day in Camp* have given way to the *Life Line*, *Undertow*, and *Eight Bells*. Homer painted always what he saw, not what he imagined, but what he saw after Tynemouth was not what he had seen before.

But if his post-Tynemouth paintings

have immensely greater solemnity and importance, the earlier pictures have at least as much of native tang. There is for many people a "folksy" charm about the early subjects which has been pointed out elsewhere before this. In them the "American" qualities partake not yet of the nature of the self-reliant Calvinistic frontiersman. They betray rather the honest vision of the young artist-reporter, manly, human, zestfully curious about life, and

in the sale in 1876 of the John Taylor Johnston Collection. In addition the Museum has recently purchased *The Carnival*,² one of Homer's negro subjects. The painting lent is *The Bright Side*,³ an earlier study of negroes belonging to Miss Julia E. Peck. It has been on exhibition at the Museum since 1920, but has not been discussed before in the BULLETIN.

In the early summer of 1862 Homer had attached himself to the Army of the Poto-



THE CARNIVAL BY WINSLOW HOMER

easily intrigued into interest. It is the curiosity of youth not yet disenchanted, yet a curiosity which native genius and the salubrious discipline of much drawing on the block have succeeded in purging of de-vitalizing details.

These remarks are occasioned by a trebly fortunate circumstance at the Museum, embracing a gift, a loan, and a purchase, each of which provides an early painting by Winslow Homer. The welcome gift of Mrs. Rachel Lenox Porter brings to light again *Prisoners from the Front*,¹ a picture which created an enormous interest when it was exhibited in the sixties and which has not been publicly shown since it appeared

mac as special artist for Harper's Weekly. He seems at this time to have made also some sketches which he later used for his paintings, the first of which were pictures of war scenes. It was not until his return from the front that he began seriously to paint in oils. The earliest of these paintings was the *Sharpshooter*. This and one other, according to W. H. Downes in his book about Homer, he placed in an exhibition, declaring that unless they sold he would give up painting in oils. They were bought on the quiet

²Oil on canvas; h. 20 in., w. 30 in. Signed: WINSLOW HOMER N A 1877.

³Oil on canvas; h. 13½ in., w. 17¼ in. Signed: Winslow Homer N. Y. '65. The three paintings are to be seen in Gallery 12.

¹Oil on canvas; h. 24 in., w. 38 in. Signed: HOMER 1866.

by the artist's brother, Charles S. Homer, a fact which Mr. Downes refrains from mentioning, and Winslow did not give up painting. In the next two years four of his paintings were exhibited at the National Academy and it was during the next year, 1865, that he painted *The Bright Side* and became an N. A. Four negro army teamsters are resting in the sun, lying against a tent in the incomparably lazy attitudes that southern darkies naturally assume. The head of a fifth negro pokes out from the tent opening, somehow foreshadowing the "hairy scary" commissariat camel of Kipling's verse. Further off are mules at their noon rest. The composition is piquant and the rendering of light finer probably than in any other of his early paintings.

It was in the following year that Homer finished and exhibited at the Academy the picture the news of which it is said had already resulted in his election as a member. This was the *Prisoners from the Front*. The ideas for the picture he must have put down in more or less careful drawings while he was at the front, for it evidently illustrates an incident of the Peninsular Campaign. The unit to which he had attached himself was the 61st New York Volunteers, of whom the commanding officer was Col. Francis C. Barlow, later celebrated in civilian life as the attorney-general of New York State who prosecuted Boss Tweed and his associates. The story is told simply and without heroics. The young officer is seen standing at the right of our picture questioning three Confederate prisoners who have been brought in. He impresses us as being a man who will be able to meet nobly his responsibilities whatever they may be. Evidently the portrait is a good one. It corresponds closely to a delightful Brady photograph reproduced in Miller's photographs of the Civil War in which, to quote the quaintly worded caption, "Hancock the Superb sits surrounded by his officers" and "the boy-general Francis C. Barlow leans against the tree." In our painting his shoulder strap informs us that he has attained the rank of brigadier-general which his distinguished services in the battles of Fair Oaks and Seven Pines had won for him. The private who has

brought in the prisoners wears the regimental number 61 on his cap.

It can be imagined what a profound impression such a picture must have made at the time it was painted. Many years later, in 1910, John La Farge said of it, "He made a marvellous painting, marvellous in every way, but especially in the grasp of the moment, the painting of the Prisoners from the Front when General Barlow received the surrender of the Confederates."

The picture was bought by John Taylor Johnston. In 1867 it was sent, together with *The Bright Side*, to Europe where it was shown in the International Expositions at Paris, Antwerp, and Brussels. Paul Mantz, writing in the *Gazette des Beaux-Arts* (page 230), observes, "Il y a de la physionomie et de la finesse dans ses Prisonniers confédérés." The London Art Journal comments more appropriately, "Certainly most capital for touch, character, and vigor are a couple of little pictures taken from the recent war by Mr. Winslow Homer of New York. These works are real: the artist paints what he has seen and known." In 1868 *Prisoners from the Front* was exhibited a second time at the Academy exhibition in response to what Mr. Downes supposes must have been something like a popular demand. Once more, in 1876, before the Johnston Collection was dispersed, the picture was lent for public exhibition—this time to our own Metropolitan Museum of Art at 128 West 14th Street.

Always in search of hunting grounds which would afford him subjects from vigorous humanity engaged in simple, world-old occupations, Homer moved here and there, to the White Mountains, to the coast of Maine, to Houghton Farm in New York State, to the Adirondacks. In 1876 he went back to Virginia again to paint the negroes. Two years later a number of these new pictures from the South, together with *The Bright Side* of earlier days, were sent to the Paris Universal Exposition. The London Art Journal comments at this time that Homer "paints his own thoughts—not other people's" and that his negro studies from Virginia are remarkable "in their strong look of life and in their sensitive

feeling for character." This is good criticism and applies perfectly to our newly purchased painting, *The Carnival*. A young colored man stands utterly engrossed in the brightly colored harlequin clothes into which two negresses are gravely sewing him. Behind the group a number of pickaninnies are playing or looking on agape. They hold flags and one tiny one off to the side has a piece of stick candy. It must be the Fourth of July. The attitudes of the actors are indeed sensitively felt. The gestures are utterly negroid, especially that of the woman who smokes a pipe and whose kind face wears that look of ferocity which easily deceives the inexperienced Northerner. Frank Jewett Mather has observed somewhere that color had for Winslow Homer no preciousness intrinsically, and indeed in our picture the gay color is illustration rather than decoration. But the expression of form has gained enormously in ease and power since the days of *Prisoners from the Front*, and our artist is evidently about ready for the lessons of Tynemouth, for the putting away of his innocent vision. H. B. W.

AN EXHIBITION OF MASTER-PIECES OF LITHOGRAPHY

ON February first there was opened in the Print Galleries an exhibition of masterpieces of lithography, which will remain on view until the middle of May. The first and the third galleries are devoted respectively to work of the first and second halves of the nineteenth century, and the middle gallery is given over to Daumier, whose lithographs are supplemented and explained by a group of works in other mediums. A few kind friends have generously lent precious items from their collections, but the greater part of the items shown are the property of the Museum. Among these lenders may be mentioned Howard Mansfield, S. V. Steiner, and Frank Weitenkampf.

The exhibition begins with a little group of primitives, typical of the earliest work done in Germany, England, and France, and comes down to the end of the century with representative groups of prints by such different artists as Whistler and Toulouse-

Lautrec. Instead of showing a very few prints by each of a great many men, the development is typified by the work of a comparatively few artists each of whom is represented by a number of items sufficient for the visitor to form some opinion about his personality.

As compared with an exhibition of etchings or engravings, the galleries full of lithographs present a remarkably variegated and unhomogeneous group of works, differing from each other in size, in color, and in their multiform methods of treatment. To one accustomed to the other forms of the graphic arts, it is a riot and without any logic or reason running through it as a draw-string—and as the cause of this is surely the thing which most differentiates the lithograph from any of the other graphic methods, it will perhaps be worth while attempting to explain it, a thing that can be done within available space, while any detailed enumeration or mention of the treasures exhibited could not be.

Lithography was discovered in the years just preceding 1800, as the result of the efforts of Aloys Senefelder, a Bavarian who wrote verses and music in an amateurish sort of way, to find some means of printing his scores in a manner less expensive than any then available to him. Had he hit upon the idea for any of the duplicating machines now in use in our offices for getting out circular letters and memoranda, he probably would never have gone on to the discovery that has made him famous. Beginning with relief etching on stone, a thing that had been known apparently in the Renaissance, he gradually evolved the process of lithography as it is now known and practised, before his death in 1834 having made most of the improvements which the process has undergone. According to his friend Ferchl, the first lithograph—chemical printing he called it—was made in 1798, and it was followed the next year by the first crayon drawing on the stone. Some time before the English edition of his book was printed in 1819 Senefelder had also invented transfer paper, thereby enabling artists to work with much more comfort and ease. A man of unstable character and flighty mind, poor Senefelder

traveled about seeking for fortune, but having little or no business sense he was doomed to die in poverty, ignored and forgotten by all the busy horde of men who were reaping fortunes from his invention.

His process spread rapidly over Europe, and by 1802 or 1803 had been used in both England and France, in the latter of which countries alone it was destined eventually to take root as an original graphic medium as distinct from a mere means of reproducing pictures, the rôle to which it was all but universally relegated in Germany and England. The consequence of this is that the history of the artistic side of lithography is almost entirely a matter of French work, while that of the pure technique, and of the mechanical devices for increasing output, is international.

As a matter of fact, however, from the artistic point of view the process can hardly be said to have had a history, having sprung full-fledged into existence, just as, for example, did charcoal or silver point. In this respect it is quite different from etching, which underwent a long and arduous development. Because of its peculiar nature, being pen drawing, crayon drawing, wash drawing, or, through scraping and scratching, a method of working from solid color to white, and being also further complicated by the fact that any or all of these may be used at the same time and in one or many colors, lithography may almost be said to have no specific character of its own; for the only way in which the print differs from the drawing on the stone is in the odd pulling together and getting rid of the traces of working which are natural to any well-made print, no matter by what process it is made. Such little technique as there is, moreover, is confined to the printer, the artists having complete freedom to work as they will without any necessity for going through a course of technical instruction or training. The result of all this is that while lithography has no isolated history of its own, as has etching or engraving, it has achieved a much more notable thing in that it has taken (at least in France) its place immediately and indistinguishably in the arsenal of the draughtsman, so that its products can only be truly seen

as part of the general current of drawing and design.

Of course, as is natural with anything, there was a short period when some lithographs, because of their mere elaboration, were considered to be lithographs per se, and not merely drawings in pen, or crayon, or whatever it might have been. It was due to the fact that while making only one drawing the artist was producing many duplicates of it, each of which sold, and that he was therefore perhaps economically justified in devoting to it an amount of labor and time which would have been silly were there but one to sell. Elaboration of this kind, however, was not in any sense, other than the possible economic one, a thing which might not or could not have happened with any common pencil or brush drawings, and really was in no way inherent in or caused by any specific lithographic technique of draughtsmanship. Today and recently in this country the same development of elaboration may be seen in many of our illustrations and advertising designs, and for the same reason—that it pays, but no one thinks of saying that this mere elaboration has resulted in the evolution of a new technique, to be praised and relished for its specific qualities.

Lithographs, therefore, would one understand them, must be regarded merely as some drawings selected and set aside from the great mass of drawings solely because of the accident that they were printed—a reason artistically of no more moment than would be the selection and setting aside of groups of drawings made respectively with "B B" pencils, or "congress" stub pens, or which happen to have been reproduced in photogravure. So long as "prints" for easily understood reasons, both economic and administrative, are segregated from "drawings," this kind of selection is inevitable, but it should not be permitted to affect understanding or judgment of what they really are. Looking at lithographs, thus, simply as drawings, the thing that more than anything else stands out from such an exhibition as this is the fact that they very imperfectly or rather fragmentarily represent the general course and development of draughtsmanship dur-

ing the last century, however much more closely they represent it than do etchings or engravings. Thus, for example, Jean François Millet, whose great and many drawings are among the landmarks of the century, is represented by but one lithograph that is in any way typical of the things he stands for, Puvis de Chavannes

Corot, every kind of thing by Daumier, the masterpieces of Delacroix, an astounding theatrical scene by Degas, the most charming of Whistler's sketches, and a great composition by Cézanne, is an exhibition which touches an astonishingly large number of the highest spots of the draughtsmanship of the last century.



SOEUR DE DUGUESCLIN
BY DELACROIX

by but three or four all told, none of which could with fairness be called representative, and of the elder men, Ingres by only a bare handful, among them but one of the figure, his *Odalisque*—which, fine as it is, is not really representative of that magisterial drawing which has placed him among the very great draughtsmen of all time.

Admitting all this, however, an exhibition which contains, among other things too many to mention, portraits by Ingres, Isabey, Manet, and Toulouse-Lautrec, bull fights by Goya, soldiers and horses by Géricault and Raffet, landscapes by Dupré and

At our American distance from the life and politics which gave birth to so many of these prints, especially those made before 1870, it is perhaps possible for us to take a more dispassionate attitude toward them than has ever been possible for men in whose national and social history they have played a great and influential part. For most Frenchmen, especially, it is still almost impossible to regard them except through a haze of political and social prejudice which warps and destroys disinterested judgment. Of the very well-known lithographers of the first half of the

century Gavarni alone seems to have escaped the rancors of party feeling. Really a minor man, he, happily for himself, played the rôle of a social commentator, devoting his attention to wit, the depiction of costumes, and the manners of the students, the minnettes, and the vagabonds—his work in large part merely a

to bring Napoleon III back to power. His work is often most extravagantly praised, but almost always by some one who either was an avowed Bonapartist or took his point of view from some one who was. Daumier, who resumed in himself a very large part of the steady republican fight against both Monarchy and Empire, was in



EMBUSCADE BY GAVARNI

charming pictorial gloss on the *Scènes de la vie de Bohème*—and he thus absolutely escaped the subject matters which contained cause for anger or party feeling. Delacroix, the leader of the romantic forces, stood or fell in popular estimation as the romantic movement happened for the time being to be in good odor or not. Raffet, following in the path laid out by Vernet, Gérécault, and Charlet, became the chief pictorial protagonist of the Napoleonic legend in that crucial period during the July Monarchy when it was being so recast and remade that it was eventually enabled

consequence almost utterly ignored by "good society" until after the Republic came into effective being in 1872. During the Second Empire his bitter personal caricatures of Louis Philippe and his ministers met with some slight approval among the dominant social group—but it was only because in this particular instance they disliked the same people that he did, and his other work, especially that artistically finest part of all which was produced in the 1860's, has had to wait until quite recently for any appreciable number of people to take it seriously. It is very rare that such

a series of examples of artistic reputations made or unmade by considerations in which artistry played absolutely no part can be found, and just because of this it is particularly inviting to any person who is interested in the correlation of facts and opinions.

As a great many of the prints now upon the walls have been shown within comparatively recent years in exhibitions at the Museum and elsewhere, it is necessary only to call particular attention to some of the items which are more unfamiliar to frequenters of the galleries. Among these perhaps the most interesting in order of time are the portraits by the Duc de Mont-

pensier, that of the Lord and Lady Glenbervie by Ingres, several astonishing impressions from stones by Delacroix, especially those of the Macbeth and the Wild Horse Thrown by a Lioness, several late prints by Gavarni which throw a sweet and unexpected light upon some little-known aspects of his thought and work, the group of lithographs by Manet, and, most important of all, the long and representative series of works by Daumier, which cover his career from its first crude beginnings to that final and most wonderful print of the Conseil de Guerre, of which what is apparently the only known impression is here shown. W. M. I., Jr.

ACCESSIONS AND NOTES

BEQUEST OF MAX G. WILDNAUER.

From the estate of the late Max G. Wildnauer the Museum has received \$500, the income from which, according to the conditions of Mr. Wildnauer's will, is to be used for the purchase of wood engravings of the nineteenth century and the early part of the twentieth century.

THE ANNUAL CORPORATION MEETING.

The regular meeting of the Corporation was held in the Board Room, on Monday, January 15, at four p. m. A large number of Fellows were present. The reports of the Trustees for the year were read, and addresses were made by the President, Robert W. de Forest, and the Director, Edward Robinson, the latter speaking on the recent finds of Egyptian art in the excavations made by Lord Carnarvon, adjoining the Museum's concession at Luxor. Tea was served at the close of the exercises, and the more recent accessions were shown.

THE BULLETIN. The BULLETIN is sent to all members of the Museum, and many copies are sold, of course, to visitors who are not members. Primarily what is nowadays called a "house organ," a periodical devoted to the interests of its own institution, the BULLETIN, year by year, has come to be a small magazine of art, and while its articles deal with Museum accessions and

Museum news, they have a value also as contributions to the general subjects about which they treat; and so it may be of interest to those who, not members, may wish to receive it regularly, to know that the BULLETIN may be subscribed for by the year, at the price of \$2.00.

MEMBERSHIP. At a meeting of the Board of Trustees, held January 15, 1923, the following persons, having qualified, were elected in their respective classes:

FELLOWS IN PERPETUITY, Henry L. de Forest, Mrs. William A. W. Stewart, and Mrs. Allen E. Whitman.

FELLOWS FOR LIFE, Frederic A. Delano, Thomas Newbold, Mrs. Henry Walters.

CONTRIBUTING MEMBER, Mrs. W. V. S. Thorne.

FELLOWSHIP MEMBERS, Robert B. Dodson and Mrs. George S. Hastings.

SUSTAINING MEMBERS, Miss Lina Boeg, H. Durant Cheever, Julius A. Cirrincione, Stephen D. Conger, Mrs. Joshua S. Cosden, Granville F. Dailey, Henry Clark Davis, John E. Dietz, Mrs. Clarence Dillon, Milton S. Dillon, Charles M. Dutcher, John J. Dwyer, Mrs. La Grove Eddinger, Mrs. Louis J. Ehret, Burton Emmett, Mrs. Josephine P. Everett, Thomas Ewing, F. N. Foote, James B. A. Fosburgh, Lansford Foster, Maurice Frankfort, Harold H. Hall, Charles J. Hardy, Miss Alma M.

Hass, Mrs. Morris Hawkes, C. Oliver Iselin, Miss Evangeline B. Johnson, Samuel H. Lanchner, Oscar R. Lichtenstein, Edward L. Mayer, Miss Mary H. Maynard, Theodore Offerman, William R. Peters, Thomas C. Powell, Mrs. Dwight P. Robinson, Hubert E. Rogers, Mrs. Leopold Rossbach, A. Rothbart, H. J. Schwartz, David Siegel, Miss Elizabeth Almy Slade, Miss



VIRGIN AND CHILD
FRENCH, LATE XV CENTURY

Charlotte R. Stillman, Mrs. William E. Thorn, Edward P. Tysen, and W. H. Woodin.

ANNUAL MEMBERS were elected to the number of 112.

GIFT OF A GOTHIC STATUE. The nearly life-size polychrome stone statue of the Virgin and Child, shown in the mediaeval room, second floor of Wing J, is a generous gift from G. J. Demotte. The statue, which has preserved much of its original polychrome decoration, is a mannered but attractive example of late fifteenth-century

French sculpture, and comes from Bar-le-Duc. The influence of the realistic movement of the early fifteenth century is evident in the selection of types and in the unidealized pose of the Mother and Child. In general, however, by the late years of the fifteenth century, the searching observation of nature which characterized the first phase of the movement had degenerated into a conventional rendering—especially noticeable in the folds of drapery—which prepared the way for a return in the period of the *détente* to an earlier idealism.

A PORTRAIT BY GUSTAVUS HESSELIUS. The Museum has recently acquired a portrait of great interest in the history of American painting. It is by Gustavus Hesselius, the earliest known painter in America, who came from Sweden in 1711 and settled in Philadelphia. Although he is supposed to have painted a great many pictures between this time and his death in 1755, only three others have been definitely attributed to him—the portraits of his wife and himself, now in Philadelphia, and the Last Supper painted for Saint Barnabas' Church in Queen Anne's Parish, Maryland, the first public commission given in America. It was thought that this painting had been destroyed by fire, but it was recently discovered by Charles Henry Hart and shown at the Brooklyn Museum in the Exhibition of Early American Paintings in 1917.

According to the family tradition, our portrait¹ was painted in the same year, 1721, as the Last Supper, when the sitter, Mistress Ann Galloway, was eighty-nine. If this is correct, she must have been a vigorous old lady, still taking a keen and authoritative interest in the life and conduct of the Quaker settlement at Tulip Hill, Maryland.

Hesselius' painting has been called monochromatic, and one would have said the same of the present portrait before it was cleaned, but that process cleared up a landscape of green trees and a pleasant blue sky; the chair-back is also blue. The Quaker dress of those days did not allow much color but the artist has made the

¹Oil on canvas; h. 36 $\frac{3}{4}$ in., w. 30 in. Gallery 16.

most of the severe brown satin dress and simple white cap and kerchief.

TWO PIECES OF EIGHTEENTH-CENTURY FRENCH FURNITURE. Originating in Toulouse, the Hache family furnished the town of Grenoble with master cabinet-makers throughout the eighteenth century, father, son, and two grandsons carrying on the family shop in turn. The Museum has lately become the owner of a small marquetry desk, very typical of the work produced under Jean François, the elder grandson, during the second half of the century. This piece, stamped "Hache fils à Grenoble," shows the exceedingly skilful use of root-wood marquetry, both artistically and technically, for which this workshop was noted. Plane surfaces are avoided whenever possible, yet without the loss of an over-all simplicity of form. From a color standpoint the decoration of the slant top with a spray of flowers in a ribbon frame is particularly charming. The desk forms an interesting comparison with the slightly larger one by the same hand lent to the Museum by the Misses Hewitt. Both pieces have the same vivacity and life of line and both show the same family weakness—a tendency to undue slenderness of the cabriole leg.

Of a rather different type is the low day-bed or couch with roll ends and no back, on exhibition in the same gallery.¹ The woodwork of beech, originally painted, is of the simple moulded form in which much of the most admirable work of the period was done. As only one of the long sides is carefully finished, it was evidently intended to be placed in a shallow alcove or against the wall, much as exhibited. This is a true boudoir piece, of the Louis XV period, charming by its dainty simplicity and pleasing lines, rather than by any arresting quality of design.

SOME REFLECTIONS IN THE DAILY PRESS. From Christopher Morley's Column in the New York Evening Post, Tuesday, November 21, 1922, comes the following literary appreciation: "The Three Hours for Lunch Club, by the way, finding itself uptown in

¹ Wing J, Gallery 11.

the Fifth Avenue region, was wondering what could be the most exciting place to have lunch, where good food might join hands with penurious instinct. One member had an inspiration: The Metropolitan Museum! he cried. No sooner said than done; the humor of visiting the Metropolitan merely for food, sternly resisting any temptation to study its treasures, appealed to the Club. We wish to report, then, that the Museum cafeteria is one of the best feeding places we know: delicious viands: a quiet and spacious smoking room



MISTRESS ANN GALLOWAY
BY GUSTAVUS HESSELIUS

adjoining: prices almost unbelievably reasonable; in fact, we are not at all sure that Mrs. Anna Fisher, who runs the thing, hasn't created the greatest masterpiece in the building."

And speaking of the lucubrations of luminaries of the press, we must not forget the pictured story by Bud Fisher of the meeting of Jeff with a stranger:

"Stranger. 'The guy who told me I'd find the Metropolitan Museum of Art on this corner was spoofing! Pardon this seeming familiarity, stranger, but can you direct me to the Metropolitan Museum of Art?'"

"Jeff. 'No! I don't know where it is! Sorry, sir!'"

"Stranger. 'I've wasted two hours looking for that building!'"

"Jeff. 'Hey, mister! Perhaps you'd like to see the Public Library instead! A classy structure they calls it!'

"Stranger. 'The Public Library!!! Sure!'

"Jeff. 'Sorry, but I don't know where it is either!'

"Stranger. '?'"

PUBLICATIONS. The Museum desires to call attention again to the important publication of last year, which occupies a unique place in the literature of the subject, *Domestic Architecture of the American Colonies and of the Early Republic*, by Professor Fiske Kimball, lately of the University of Virginia and now of New York University. The issuing of this work was happily timed to correspond with the announcement of the gift of Mr. and Mrs. Robert W. de Forest of a building to be devoted to the arts of design of our own country.

For the person interested in Greek pottery the Museum is issuing two volumes of peculiar value.

The first is entitled *The Craft of Athenian Pottery, an Investigation of the Technique of Black-figured and Red-figured Athenian Vases*, and is being printed by the Yale University Press. The author, Miss Gisela M. A. Richter, Associate Curator in the Department of Classical Art, is equipped by study in the Ceramic School of Alfred University as well as archaeological research to interpret the technique of ancient vases in the light of practical experience. The volume, which will be generously illustrated, will take up in turn technical processes in the making of modern pottery and their application to the technique of ancient vases, representations of ancient potters, and references to the pottery craft in ancient literature.

The second publication bears the title, *Shapes of Greek Vases*,¹ and consists of over a hundred half-tone illustrations, covering the most important shapes in use among Athenian potters during the sixth and fifth centuries B. C. and revealing with what intelligent skill these shapes were

¹ *Shapes of Greek Vases*, New York, 1922, 34 p. 104 il., 8 vo. Price, 50 cents.

designed both to serve their purpose in the most effective fashion and to create the most harmonious effect in the proportion of the parts to the whole. Each illustration is followed by a legend that calls attention to the significant points in its shape. This pamphlet is Part 1 of a series of *Shapes of Objects of Art, a Selection of Objects in the Metropolitan Museum of Art*.

ARMOR DEPARTMENT. In the Riggs Gallery ten new cases have been put in place in which will be exhibited numerous fittings of equipment upon which much patient care was expended by the artist-armorers. They will include (1) buckles from belts and armor dating from Roman to Viking times; (2) buckles from the tenth to the seventeenth century (cf. *BULL. Met. Mus. Art*, vol. XVI, 1921, p. 60); (3) rivets, pendants, rondels, eyelets, many of which are richly ornamented; (4) sword fittings—pommels, guards, grips from the tenth to the seventeenth century, including several in bronze executed by well-known Italian medalists; (5) ornaments of bronze richly sculptured, gilded, and enameled, which served as heraldic badges of recognition, or as pendants of bridles and bits, these dating mainly from the fourteenth and fifteenth centuries; (6) linings of helmets and body defenses, scales of brigandines and jazerans, representing a field in the archaeology of the subject which as yet is little explored; (7) chain mail, showing its various genera and species, its finer structures and its mode of making. In addition to these, several cases are reserved for contemporary documents which illustrate and furnish dates for details of armor or demonstrate how armor was worn. In one of these the collection of coins and medals is displayed which was referred to in the *BULLETIN* (vol. XVII, 1922, p. 180). In another are shown contemporary miniatures taken from books of hours, anti-phonaria, and missals, thirteenth to sixteenth century. Of these illuminations a dozen specimens have lately been donated which show numerous details of military equipment. The earliest is from the collection Forrer of Strasburg, and dates

about 1275, Rhenish school (?). It is a Resurrection and shows, after the manner of Resurrections generally, the guardian soldiers of the Sepulchre in their contemporary war-gear—in this case wearing banded mail with hoods. One of the sleeping figures carries a *baculum* or club-shaped *baton de commandant*. Other miniatures exhibit a wide range of jazerans (indicating how frequently this defense was worn), basinets, pole-arms, banners, shields, and swords. Indeed, it is safe to say that miniatures furnish so fruitful a source of contemporary information that by their means alone an elaborate history of arms and armor of the period from 1250 to 1450 could be written and illustrated. The details could hardly be verified in certain instances, but in any event they would be the most dependable thus far known.

RECENT ACCESSIONS FROM THE NEAR EAST. As the Museum has at present no gallery reserved for the temporary display of recent accessions, such pieces have immediately found their permanent place with objects of their kind. Scattered through the Persian and Indian galleries (E 12-14) there are now on view a number of new pieces which deserve a few words of description by way of announcing their arrival. Rarely are examples of early Persian jewelry discovered; the Museum is fortunate, therefore, in acquiring a gold filigree earring in the shape of a delightfully archaic bird (see page 55), which was excavated at Rhages and dates from the twelfth to thirteenth century. It is shown in a small case of metalwork in Gallery E 14. Among other new accessions in this gallery is a vase of graceful form and lovely blue color which dates from the early Sassanian period, probably third or fourth century; it is the gift of G. J. Demotte, who recently presented ten other pieces of red earthenware of the same period. The body of the ware is similar but instead of the distinctive designs in relief which mark the other group, this vase is undecorated and covered with blue glaze. A spherical oil pot with long curved spout, made of unglazed buff clay, is primitive in character but of simple and pleasing out-

line (about seventh to twelfth century); it comes to the Museum through the generosity of R. Khan Monif. Attractive in its combination of a yellow ground and green outlines is a bowl with sgraffito designs of the late seventh or eighth century. Though more colorful, it is similar in technique to several other bowls shown in the same case which are decorated with formal incised designs and known as "Guébry ware." On the lowest shelf of this case a strong bit of color has been added by a tall



RAKKA BOWL
LATE X OR XI CENTURY

green-glazed vase dating from about the eighth century. In a nearby case a Rakka bowl of the late tenth or eleventh century with its distinctive black arabesque pattern under a greenish blue glaze is an extraordinarily fine example of this Mesopotamian ware, probably made under strong Persian influence. In the adjoining alcove is a blue-glazed pottery figure of a musician, probably made at Rhages, about the twelfth or thirteenth century, which recalls the queer squatty little people who brighten so many of the Rhages polychrome bowls and jars. Brilliantly lustrous is a large thirteenth-century Persian star-shaped tile, hung in the doorway leading to the alcove. To the later types of Persian pottery shown in E 12 has been added a sixteenth-century Persian plate with an unusual decoration consisting of animals

and fernlike trees, executed in blue and white in a manner suggestive of Chinese porcelains.

From the recent Lockwood de Forest sale have come a number of pieces of Indian metalwork, now shown in Gallery E 13, among which a heavy baluster temple lamp and a brass temple censer are especially worthy of note. In the latter a double-headed peacock standing upon the backs of two diminutive elephants forms a striking terminal ornament. There are also among the accessions several panels of tiles of the Damascus type of the sixteenth and seventeenth centuries.

"ART NEWS" AS NEWS. The American Art News of November 18, 1922, in an editorial uses the Metropolitan Museum to 'point a moral and adorn a tale' in an interesting and convincing argument on the ever-present question of the news value of items about art from which we quote.

"In the always interesting Art Notes of the Macbeth Gallery there is a pertinent and timely discussion of the newspaper value of art news . . . Mr. Macbeth very soundly says:

"Sane art does not lend itself to press agenting, and in that fact we have the real cause of the misconception of the public as to what real art is. It is all too natural that they should get the impression either that freaks are art, or that a beautiful picture must cost a fortune. They get their information from the news columns, not from the art reviews, which are read almost exclusively by those having an initial interest in art matters. There would seem to be no remedy for this very real condition, unless it be the possibility of running art reviews in the daily as well as in the Sunday editions. They really deserve the same prominence as reviews of the opera or current theatrical attractions, and although the public interest in them is not yet as general as either of those, it could be secured in time."

"How much general public interest is there in pictorial and plastic art? . . . The annual report of the attendance figures of the Metropolitan Museum of Art gives at least one basis on which to compare 'art

interest' figures with the opera, for example. During 1921, 1,073,905 persons visited the Metropolitan Museum of Art. During the season at the Metropolitan Opera House there are approximately six performances a week or a total of 180. With an average attendance of 3,000 this would give a total of 540,000, or just about half the number that passed through the turnstiles of the Metropolitan Museum last year. If anyone cares to compare the number of columns of opera 'news' with that given to the Metropolitan Museum of Art in any New York morning paper, the soundness of Mr. Macbeth's comments will be astonishingly apparent.

"Many men have attempted definitions of the word 'news,' but in the last analysis a piece of news is an account of a current happening which interests people. The more people who are interested in any one subject, the greater is the 'news value' of a related happening. . . .

"Taking this policy as a guide, the art trade of New York would do well to gather statistics regarding public attendance at their exhibitions and collate them, together with the statistics of the art business of the city both in dealers' transactions and in auction sales. With such figures before them, the editors and business managers of the New York daily papers might be convinced that art news is real news. It would be a tremendously powerful argument, and one that seemingly should be absolutely irresistible."

THE EXHIBITION OF SHAWLS. The exhibition of shawls recently installed in Gallery H 10, adjoining the corridor of textiles, includes the various types of the Kashmir fabric with several specimens illustrating the English and French copies produced on the old-fashioned Paisley harness loom and the Jacquard power loom.

In the early days when the rich weaves from the Vale of Kashmir began to sift into the European market, they came overland through Russia on the one side, or through Arabia and Syria to Egypt on the other; but in the nineteenth century when the agents of England and France were established in the rug weaving centers,

shipments were made via Bombay or Calcutta to London, which seems to have been the distributing center.

The long shawls, many beautiful examples of which are shown in the exhibit, appear in portraiture of the Empire period, the fashion having continued well into the second quarter of the century as recorded in the works of Ingres, an artist who delighted in the glowing colors of these oriental weaves. These long shawls or "Doshalla" (two shawls) were woven in pairs for the luxurious Hindus who wore them double so that the wrong side was never in evidence. They are of about the same proportions as the sari worn by the Indian women; with the men, however, the shawl was worn as an additional garment wrapped about the shoulders with the end thrown jauntily over the back, while with the women the sari forms a complete costume and head-covering.

This type of shawl made its appearance in western Europe about the time of the Egyptian campaign, when doubtless many were brought back by army officers as souvenirs, treasures which were not always appreciated by the recipients. Nevertheless, when the Greek bride of a prominent Frenchman appeared in the French capital wearing one, the popularity of the shawl was assured and it at once became the vogue, a fashion that remained in favor many years, as a plate in "Parisian Costumes" of 1822 shows the long shawl folded square and wrapped about the shoulders. Earlier it was worn as a scarf. Later, the flowered Viennese shawls held sway for some years and were reproduced in both printed and woven fabrics in England and France, only a few manufacturers producing the French "Kashmir," although in England and Scotland the square Paisley shawls with plain centers and "Indian" borders continued in favor.

These square so-called "camel's-hair shawl," made not of camel's hair but of soft wool from the Thibetan goat, came into fashion in the middle of the nineteenth century when England was receiving yearly consignments from the East, many of which were distributed by Queen Victoria among her favorites. These were

of the "patchwork" type woven in small pieces, miraculously joined together and forming the most intricate patterns. When they are examined under a strong glass, it will be found that the patterns are woven by means of an interlocking weft; the color for any part of the pattern weaving back and forth and looping into the next color. This was done by means of small bobbins or spindles which hung suspended in front of the weaver. In ordinary weaving the weft threads pass through the warp threads from selvedge to selvedge. The square shawls are called "rumals"; when loom-woven, "kannikar," when embroidered, "amlakar." The principal center of the industry was at Amritsar in the Punjab.

THE SWORD AND THREE SPURS RECENTLY ADDED TO THE CLEARWATER COLLECTION. In a pair of silver spurs and a silver-mounted sword, a novelist might find enough of romantic suggestion to weave a thrilling tale of love and war. When we add to the bare suggestion of the things themselves the facts that the silver spurs may have been wrought by the hand of Paul Revere and that the sword bears the American eagle as part of its decoration, our novelist has enough potential material to give to his story an undercurrent of patriotic interest. This combination of artistic materials is present in the three silver spurs and the sword which Judge A. T. Clearwater has recently added to his collection in the Museum.

In the maker's marks on the spurs, the script letters P. R. are easily decipherable. The marks are not the same on all three spurs, and it is likely that the spur which from its form would seem to be slightly the earliest in date may have been made by Paul Revere, Sr. The other two, which date toward the end of the eighteenth century, are probably the handiwork of his son, the patriot. The legend in the Massachusetts family in which these spurs were handed down, tells us simply that Paul Revere was the maker. Since we are not able absolutely to document the pieces, it is best to say that they were probably made by Paul Revere, father and son. The three spurs are parts of three

different pairs. They are all original, including the rowels, and lack only the leather straps which bound them to the boot.

The sword bears marks which allow us definitely to ascribe it to its makers. The



SWORD, AMERICAN, WITH A HILT
BY HART AND WILCOX

hilt of ivory and silver is stamped Hart and Wilcox, Norwich, with the additional imprint of a pointing hand. These two, Judah Hart (1777-1824) and Alvan Wilcox (1783-1865), worked in Norwich, Connecticut, in the early nineteenth century, having been associated together there in 1805.¹

¹Hart and Brown 1800; Hart and Bliss 1803; Hart and Wilcox 1805. French, p. 60. Alvan Wilcox (1783-1865) Norwich, Conn., New Haven, Conn. French, p. 125.

The head of the American eagle forms the chief decoration of the hilt, the branch and quillons being enhanced simply by a series of graduated "pearls"; the ivory grip is decorated by groups of longitudinal channels; the sheath of black leather is mounted in silver.

The steel blade is an exceedingly nice one. Decorated by gilded etching against a blued background, it bears among other details the American eagle with the shield of the United States on its breast and, floating from its beak, the riband inscribed "E Pluribus Unum." In a cartouche is contained the name of L. Wells and Co., New York.

In the directory of New York City for 1790 Lemuel Wells is listed as a gold and silversmith in Broadway; in 1791 his address is given as No. 2 Queen Street, where he remained until 1794, in which year, as proprietor of a jewelry and hardware shop, his address is given as 158 Pearl Street; in 1795 Lemuel and Horace Wells are associated in the business; in 1796 Lemuel Wells alone is mentioned; in 1798 the firm name became Lemuel Wells and Co., at the same address. Lemuel Wells continues in Pearl Street until after 1820. Sometimes his address is given as No. 153, sometimes as No. 155, sometimes as No. 145. Whether he actually changed his address in Pearl Street so frequently, or whether the change is due simply to contemporary misprints, we do not know. In any case, this Lemuel Wells was in business for over thirty years and, judging from the quality of the present sword blade, his standard must have been very high. He does not appear as a silversmith in A List of Early American Silversmiths and their Marks, by Hollis French, and since, during most of his career, "merchant" or "hardware" is connected with his name, we may take it that the precious metals played the lesser part in his work.

So much for the Colonial craftsmen whose handiwork is represented. The historical interest of the four pieces lies in the fact that they all belonged to and were worn by one of the most famous major-generals of the Revolution, that the sword was presented to him in 1806 on his

sixty-ninth birthday by a group of his friends as a testimonial of the appreciation of his heroic and patriotic services in the war, and that the spurs and sword have come directly from the descendants of the original owner. The sword was worn by him for several years at celebrations of the

anniversary of the Battle of Bunker Hill and other Revolutionary battles as well as on the Fourth of July. As valued and interesting additions to the fine collection of Judge Clearwater these four pieces will take their places in the gallery (A 22) devoted to the collections of early American silver.

LIST OF ACCESSIONS AND LOANS

JANUARY, 1923

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL	*Covered bowl, Athenian, V cent.	Gift of Miss Gisela M. A. Richter.
	*Proto-Corinthian vase, VII-VI cent.	Gift of Joseph Brummer.
ANTIQUITIES—EGYPTIAN	Faience wall tiles from a palace of Rameses II in the Delta, statue and offering-table of Seti I, from Abydos, wooden door of Thothmes I, and fifteen other objects. . .	Purchase.
ARMS AND ARMOR.	*Brigandine with sleeves, trunk hose, and part of pourpoint, Bohemian, XVI cent. .	Gift of Dr. Bashford Dean.
CERAMICS.	Seated figure of a musician, Persian (Rhages), XIII cent.; *panels (3) of glazed pottery tiles (64), Asia Minor, XVI-XVII cent.; porcelain vase, by Mrs. Adelaide A. Robineau, American, modern; ash tray, plate, and vase, by H. A. Kähler; jars (2), Pierrot, ducks, and poodle dog, Danish, modern; jar, Chinese, Ming period (1368-1644 A. D.), jar, Chinese, Wan Li period (1573-1619 A. D.), and jars (2), Chinese, Sung period (960-1280 A. D.)	Purchase.
(Wing E, Room 13A)		
(Wing H, Room 22A)		
(Floor II, Room 5)		
(Wing H, Room 22A)	Aubergine glazed pottery vase, American, modern.	Gift of Mrs. John L. Saltonstall and The Arden Galleries.
(Floor II, Room 5)	Porcelain wine kettle, Japanese, XVIII cent.	Gift of Mrs. Edwin W. Orvis.
COSTUMES.	*Dress, Greek, modern.	Gift of Mrs. Gino Speranza.
(Wing H, Room 19)	Shawls (2), French, 1880-1890.	Purchase.
GLASS.	*Pieces (14), American, XVIII-XIX cent. .	Purchase.
IVORIES.	*Inscribed bones (11), Chinese, prehistoric	Gift of A. W. Bahr.
METALWORK.	Bronze bowl, Chinese, Han period (206 B. C.-220 A. D.)	Purchase.
(Wing E, Room 9)		
(Wing E, Room 9)	Bronze sacrificial vessel, Chinese, Chou period (1122-256 B. C.)	Gift of George H. Kent.
MINIATURES AND MANUSCRIPTS.	Fragments of manuscripts (12) showing armor, French and Italian, XIII-XV cent.	Gift of Dr. Bashford Dean.
(Wing H, Room 9)		
	*Book of Riza Abbasi's poems, Persian, early XVII cent.	Gift of Dr. Vladimir G. Simkhovitch.
MISCELLANEOUS.	*Calendar with beadwork cover, French, 1776.	Gift of Mrs. William H. Bliss.
PAINTINGS.	*Wall panels (6), French, 1759; *Head of an Old Man, by Peter Paul Rubens, Flemish, 1577-1640; The Carnival, by Winslow Homer, signed and dated 1897, American; Portrait of Mistress Ann Gal-	
(Floor II, Room 12)		
(Floor II, Room 16)		

*Not yet placed on Exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
	loway, of Tulip Hill, Maryland, by Gustavus Hesselius, American, 1682-1755; *self-portrait and portrait of Deliverance Mapes Waldo, by Samuel Lovett Waldo, American, 1783-1861.....	Purchase.
	*Cocks Fighting, artist unknown, Chinese, Ming period (1368-1644 A. D.).....	Gift of George W. Bachman.
	*Portrait of Ann Rankin, by Waldo and Jewett, American, XIX cent.....	Bequest of Dr. Egbert Guernsey Rankin.
SCULPTURE.....	Stone capital, French, XII cent.....	Purchase.
(Wing J, Room 13)		
TEXTILES.....	*Pillow cover, Rhodian, XVII cent.....	Gift of A. J. B. Wace.
	*Lace handkerchiefs (2), French, XIX cent., and piece of lace, Belgian, XIX cent.....	Gift of Mrs. Francis M. Scott.
	*Bedspread, pillow slip, bureau cover, table covers (2), and sampler, American, 1800-1825.....	Gift of Miss Jane A. Everdell, in memory of Cornelia Augusta Chapman Everdell.
WOODWORK AND FURNITURE.....		
	*Painted chest, American (Pennsylvania), last quarter of XVIII cent.; *armchairs (2) and side-chairs (2), Italian, XVIII cent.....	Purchase.
COSTUMES.....	Shawl, Indian, XIX cent.....	Lent by Miss G. M. Graydon.
(Wing H, Room 19)	*Shawl, English, XIX cent.....	Lent by Miss Frances Morris.
SCULPTURE.....	Marble portrait bust of Baroness de la Houze, by Jean Antoine Houdon, French, dated 1777.....	Lent by Mr. and Mrs. Alexander Hamilton Rice.
(Wing J, Room 11)		

DONORS OF BOOKS, PRINTS, ETC.

JANUARY, 1923

THE LIBRARY

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Martin Birnbaum
Bashford Dean
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Miss Georgiana Havens
Walter Pach
Alberto J. Pani
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Albert Sterner
D. Croal Thomson
Jere Raymond Wickwire

DEPT. OF PRINTS

Anonymous
S. C. Bosch Reitz
S. Arlent Edwards
W. L. Hildburgh
S. V. Steiner
C. J. Ulmann
Edward A. Wilson

LENDING COLLECTIONS

Cincinnati Museum Association
Bashford Dean

*Not yet placed on Exhibition.

CALENDAR OF LECTURES

FEBRUARY 17—MARCH 18, 1923

February	17	Italian Painting—Venice and North Italy	Edith R. Abbot	4:00 P. M.
	18	The Genius of American Art—European Influences	Royal Cortissoz	4:00 P. M.
	24	Italian Gardens	James Sturgis Pray	4:00 P. M.
	25	The Genius of American Art—The Emergence of a School	Royal Cortissoz	4:00 P. M.
March	3	Italian Gardens	James Sturgis Pray	4:00 P. M.
	3	Talk on Concert Program	Frances Morris	5:15 P. M.
	4	The Genius of American Art—Conclusions	Royal Cortissoz	4:00 P. M.
	10	Jacob van Ruisdael (Lecture for the Deaf and Deafened)	Jane B. Walker	3:00 P. M.
	10	French Architecture—Early Renaissance, Lescot and De L'Orme	George Harold Edgell	4:00 P. M.
	10	Talk on Concert Program	Frances Morris	5:15 P. M.
	11	Art's Contribution—to the Stage	Robert Edmond Jones	4:00 P. M.
	17	French Architecture—End of Sixteenth Century to the Classical Revival	George Harold Edgell	4:00 P. M.
	17	Talk on Concert Program	Frances Morris	5:15 P. M.
	18	Art's Contribution—to the City	Richard F. Bach	4:00 P. M.

Gallery Talks by Elise P. Carey, Sundays, at 3 P. M.; Saturdays, at 2 P. M.

An Outline Course in the History of Painting, by Edith R. Abbot, Saturdays, at 11 A. M.

Story-Hours for Children, by Anna C. Chandler, Sundays, at 2 and 3 P. M.; for Children of Members, Saturdays, at 10:30 A. M.

Study-Hours on Practical Subjects, by Grace Cornell—For Practical Workers, Sundays, beginning March 4, at 3 P. M.; For Salespeople, Fridays, beginning March 2, at 9 A. M.



GOLD FILIGREE EARRING
PERSIAN, XII-XIII CENTURY

THE BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
FIFTH AVENUE AND 82D STREET

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Associate Curator of Classical Art,	GISELA M. A. RICHTER
Curator of Paintings,	BRYSON BURROUGHS
Curator of Egyptian Art,	ALBERT M. LYTHGOE
Associate Curators of Egyptian Art,	ARTHUR C. MACE
Curator of Decorative Arts,	HERBERT E. WINLOCK
Associate Curator in Charge of Textiles,	JOSEPH BRECK
Curator of Armor,	FRANCES MORRIS
Curator of Far Eastern Art,	BASHFORD DEAN
Curator of Prints,	S. C. BOSCH REITZ
Associate in Industrial Arts,	WILLIAM M. IVINS, JR.
Assistant Treasurer,	RICHARD F. BACH
Librarian,	ELIAL T. FOOTE
Editor of Publications,	WILLIAM CLIFFORD
Registrar,	WINIFRED E. HOWE
Sup't. of the Building,	HENRY F. DAVIDSON
	CONRAD HEWITT

MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.); Saturday until 6 P.M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of one dollar an hour is made with an additional fee of twenty-five cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS, are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half-hour before closing time.